

## INTERVAL NAMES

Includes a number and word describes intervals quality  
The number describes how many steps or letters in the music alphabet are covered by the interval.

↓  
MAJOR  
MINOR  
AUGMENTED  
DIMINISHED  
PERFECT

Distance is calculated from the lower of the two pitches to the higher.

## MAJOR SCALE

Each step of the scale produces an interval of distance from the tonic note of the scale.

C <sub>MAJOR</sub>	C	D	E	F	G	A	B	C	C <sup>active</sup>
D	E	F	G	A	B	C			
C	C	C	C	C	C	C	C	C	
MAJOR 2 <sup>ND</sup>	MAJOR 3 <sup>RD</sup>	PERFECT 4 <sup>TH</sup>	PERFECT 5 <sup>TH</sup>	MAJOR 6 <sup>TH</sup>	MAJOR 7 <sup>TH</sup>				

Intervals can be measured in half steps

A perfect unison is zero half steps.

MINOR 2<sup>ND</sup> 1 half step

MAJOR 2<sup>ND</sup> 2 half steps

MINOR 3<sup>RD</sup> 3 half steps

MAJOR 3<sup>RD</sup> 4 half steps

PERFECT 4<sup>TH</sup> 5 half steps

TRITONE 6 half AUGMENTED 4<sup>TH</sup> OR DIMINISHED 5<sup>TH</sup>

PERFECT 5 7

MINOR 6<sup>TH</sup> 8

MAJOR 6<sup>TH</sup> 9

MINOR 7<sup>TH</sup> 10

MAJOR 7<sup>TH</sup> 11

PERFECT OCTAVE 12

②

PERFECT INTERVALS - 4 in an octave

UNISON PU

4th PA

5th P5

Octave P8

MAJOR AND MINOR INTERVALS

These intervals come in major or minor versions

2nds, 3rds, 6ths, 7ths

MAJOR INTERVALS correspond to intervals in the major scale

Minor intervals are one half step closer together than their major counterparts.

To make a major 3rd into a minor 3rd  
Lower the upper note by one half step.

or

Raise the lower note by one half step

Major M minor m

Augmented = 1 half step larger than a major or perfect interval

Diminished = 1 half step smaller than a minor or perfect interval

TRITONE - Augmented 4th  
or Diminished 5th

Between the perfect 4th and perfect 5th, the interval is called a tritone, TT

TRITONE = 3 whole steps  
or 6 half steps

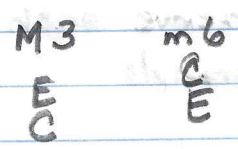
Augmented 4th 1 half step larger  
than perfect 4th

Diminished 5th 1 half step smaller  
than perfect 5th

SAME DISTANCE OF 6 HALF STEPS

INTERVAL INVERSION

TAKE BOTTOM NOTE AND PUT ON TOP



TAKE C UP TO AN E, MAJOR 3RD,  
PUT C ON TOP, E → C, MINOR 6th

Numbers of inverted interval always add up to 9

A third inverts to a sixth

Major intervals become MINOR

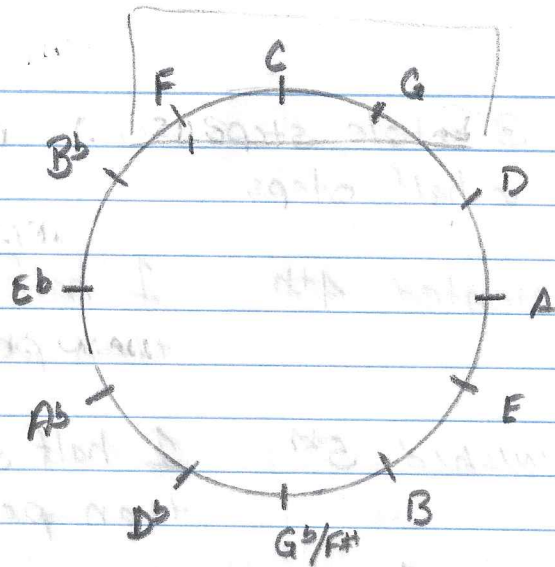
Minor intervals become MAJOR

DIMINISHED intervals become augmented

Augmented intervals become diminished

Perfect intervals remain perfect

4



- CIRCLE ANY 3 Adjacent chords
- Middle = I
- CLOCKWISE - V
- COUNTER CLOCKWISE - IV

### HARMONIZED C MAJOR SCALE

G	A	B	C	E	F	G	A
E	F	G	A	B	C	D	E
C	D	E	F	G	A	B	C

Thirds are stacked above each note of the scale to form triads

HARMONY NOTES ARE ALL WITHIN THE SCALE.  
NO FLATS/SHARPS ADDED OR CHANGED

DIATONIC HARMONY - harmony within the key

### HARMONIZED C MAJOR SCALE

G	A	B	C	D	E	F	G
E	F	G	A	B	C	D	E
C	D	E	F	G	A	B	C

C D<sup>min</sup> E<sup>min</sup> F G A<sup>min</sup> B<sup>dim</sup> C

I ii iii IV V vi vii<sup>o</sup> I

Upper case Roman numerals = Major

Lower case = minor

o = diminished

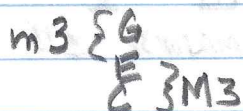
I IV V ARE MAJOR

ii iii vi ARE MINOR

vii° diminished

### THREE KINDS OF TRIADS

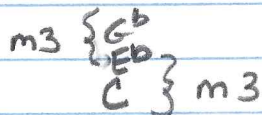
MAJOR TRIAD - major third with a minor third on top



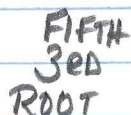
MINOR TRIAD - minor third with a major third on top



DIMINISHED TRIAD - minor third with a minor third on top



ROOT - BOTTOM NOTE OF TRIAD



6

PRIMARY CHORDS

MAJOR I IV V

D MAJOR SCALE

D E F# G A B C# D  
I IV V

ROOT MAJOR 3RD I III V  
ROOT MAJOR 3RD 5th

ROOT MINOR 3RD I III V